ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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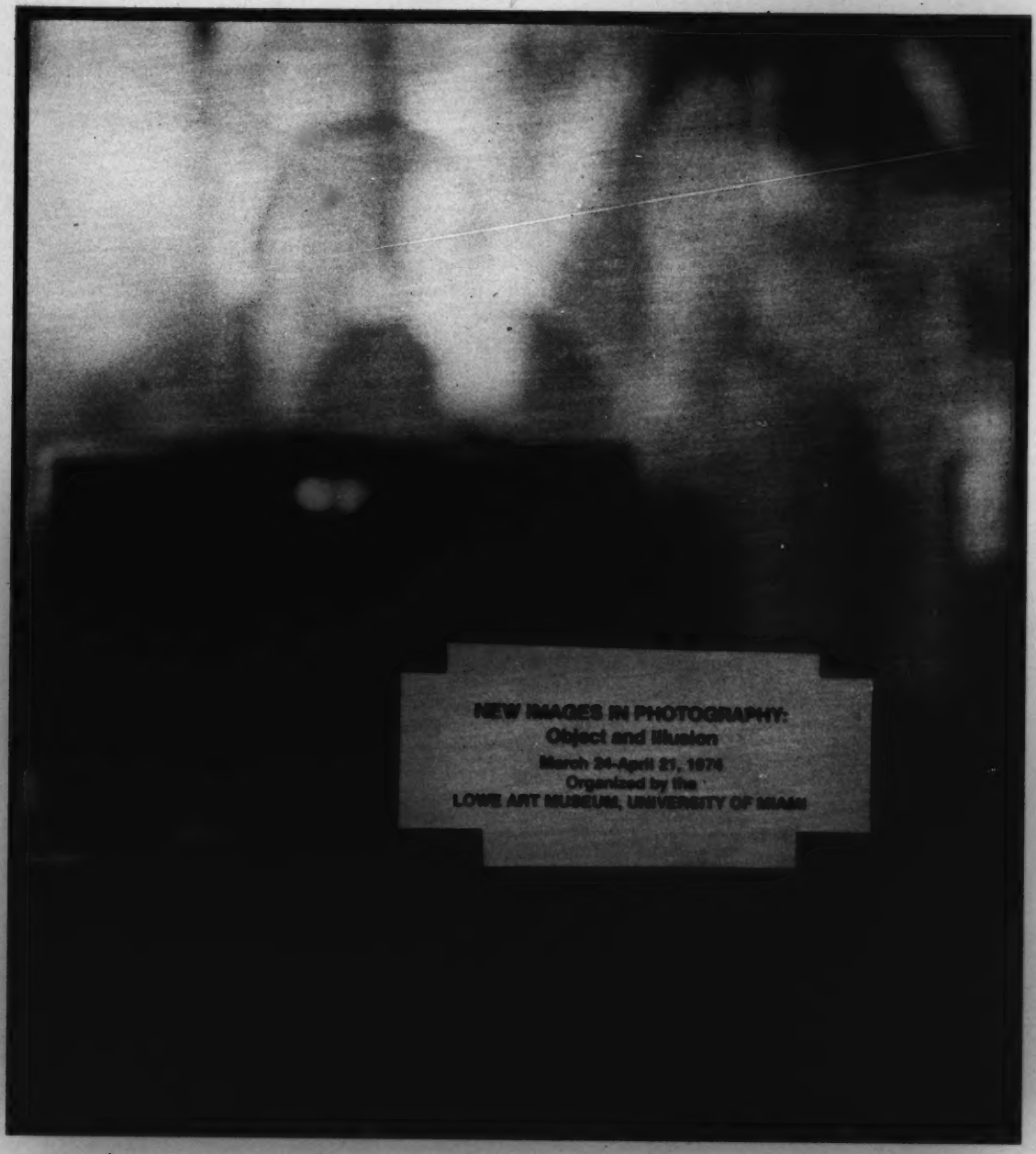
Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General


NEW IMAGES IN PHOTOGRAPHY:
Object and Illusion
March 24-April 21, 1976
Organized by the
LOWE ART MUSEUM, UNIVERSITY OF MIAMI

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INFORMATION

MUSEUM HOURS: Monday through Friday, 12 noon to 5 p.m. (offices open 8:30 a.m. to 5 p.m.); Saturday, 10 a.m. to 5 p.m.; Sunday, 2 p.m. to 5 p.m.

MUSEUM INFORMATION: Telephone 305-284-3535 write to the Lowe Art Museum, University of of Miami, 1301 Miller Drive, Coral Gables, Florida 33146.

ADMISSION FREE: Guided tours by volunteer docents are available. Please call ten days in advance.

EXHIBITIONS: The Beaux Arts, the Friends of Arts and General Membership fees provide a major portion of the funds necessary to support Lowe Art Museum exhibitions.

MUSEUM STAFF: John J. Baratte, Director; Paul E. Thompson, Assistant Director, Ms. Anita Richards, Assistant to the Director; Ms. Carol Hotchkiss, Registrar; Mrs. Nancy Krantz, Museum Secretary; Mrs. Janice Schweighardt, Assistant Museum Secretary; Mrs. Kathryn Spancake, Membership Secretary and Receptionist; Elliot Stringer, Building Superintendent; Gerald Chungo, Installation Engineer. Museum Guards: Ms. Betty Walker, Chief Guard; Glenn Price; Renny Smeder.

EXHIBITION organized by Paul E. Thompson. INSTALLATION designed by John J. Baratte.

CATALOG information, editing and design by Paul E. Thompson.

COVER:
Paul E. Thompson

PREFACE

Anyone can take a picture. We all have. The word "take" means, of course, to advance the film in a camera we don't understand very well, then push the button which starts some hazy process that leaves us, after we unload the film and take it to a professional finisher, with a picture, the result of our almost unthinking and momentary act. If you are like me, feet might be missing here, or that one is too dark, or somehow "they" didn't print the one I wanted most. Sound familiar?

In its commonness lie both the problem and the promise of photography as a medium for constructing an art product. For example, the act of looking at a photograph has become so widespread as to be accepted without thought or question, like sunshine itself. Choosing to concern oneself with a particular image as something other than pure subject is another matter. Good old Rover need not be all there is to the picture; it also certainly is a record of a specific time and place, which helps us recall attitudes and feelings from that previous moment while permitting personal reevaluation of that same memory.

We have so personalized, and internalized, the photograph as a purveyor of subject matter that we are all too often lulled into its subservience. The chief purpose of this exhibition is to help you, the viewer, to see photography and the photograph in a new manner that urges attention and contemplation in the way you have become accustomed to treating any other work of art.

For there can be no question that these photographs are works of art. They are products of artists working within a tradition as old as photography itself, and themselves alive and responsive to their own time.

The photographers chosen for representation here have repeatedly shown their commitment to the photograph, and the many methods by which it can be produced, as their primary means of conveying or recording ideas and viewpoints.

No one person can have all information at fingertip regarding any contemporary art form or medium; therefore, one must rely on other sources for aid in building an exhibition such as *New Images In Photography: Object and Illusion.* Lowe Assistant Director Paul E. Thompson's interest in photography has kept him in contact over the years, so he has served as organizer of this exhibition. Within recent months he has viewed literally thousands of photographs, and visited and/or talked with many museum and gallery people, collectors, and photographers, all of whom are daily concerned with the state of photography.

For their help, Mr. Thompson has asked me to thank particularly the staffs of the George Eastman House, Rochester, and of Light Gallery, New York City, plus Mr. Peter C. Bunnell, McAlpin Professor of the History of Photography and Modern Art, Princeton University. All provided sound advice and counsel as well as aid in locating artists and securing works for the exhibition.

What you see here, then, is calculated to shake us all loose from that subjective entrapment I mentioned by showing several of our country's finest artist-photographers' work, in depth. This exhibition should prove a watershed for photography as an art form in the South Florida area; its influence will be felt much farther afield. We hope you will see from it that, to quote Mr. Bunnell, "A photograph may not at all be about what it is a picture of."

John J. Baratte
Director

INTRODUCTION

The invention of photography provided a radically new picture-making process — a process based not on synthesis but on selection. The difference was a basic one. Paintings were *made* — constructed from a storehouse of traditional schemes and skills and attitudes — but photographs, as the man on the street put it, were *taken*.

The difference raised a creative issue of a new order: how could this mechanical and mindless process be made to produce pictures meaningful in human terms — pictures with clarity and coherence and a point of view? It was soon demonstrated that an answer would not be found by those who loved too much the old forms, for in large part the photographer was bereft of the old artistic traditions. Speaking of photography Baudelaire said: "This industry, by invading the territories of art, has become art's most mortal enemy."[1] And in his own terms of reference Baudelaire was half right; certainly the new medium could not satisfy old standards. The photographer must find new ways to make his meaning clear.

These new ways might be found by men who could abandon their allegiance to traditional pictorial standards — or by the artistically ignorant, who had no old allegiances to break. There have been many of the latter sort. Since its earliest days, photography has been practiced by thousands who shared no common tradition or training, who were disciplined and united by no academy or guild, who considered their medium variously as a science, an art, a trade, or an entertainment, and who were often unaware of each other's work.

Those who invented photography were scientists and painters, but its professional practitioners were a very different lot. Hawthorne's daguerreotypist hero Holgrave in THE HOUSE OF THE SEVEN GABLES was perhaps not far from typical:

"Though now but twenty-two years old, he had already been a country schoolmaster; salesman in a country store; and the political editor of a country newspaper. He had subsequently travelled as a peddler of cologne water and other essences. He had studied and practiced dentistry. Still more recently he had been a public lecturer on mesmerism, for which science he had very remarkable endowments. His present phase as a daguerreotypist was of no more importance in his own view, nor likely to be more permanent, than any of the preceding ones."[2]

The enormous popularity of the new medium produced professionals by the thousands — converted silversmiths, tinkers, druggists, blacksmiths and printers. If photography was a new artistic problem, such men had the advantage of having nothing to unlearn. Among them they produced a flood of images. In 1853 the NEW-YORK DAILY TRIBUNE estimated that three million daguerreotypes were being produced that year.[3] Some of these pictures were the product of knowledge and skill and sensibility and invention; many were the product of accident, improvisation, misunderstanding, and empirical experiment. But whether produced by art or by luck, each picture was part of a massive assault on our traditional habits of seeing.

By the latter decades of the nineteenth century the professionals and the serious amateurs were joined by an even larger host of casual snapshooters. By the early eighties the dry plate, which could be purchased ready-to-use, had replaced the refractory and messy wet plate process, which demanded that the plate be prepared just before exposure and processed before its emulsion had dried. The dry plate spawned the hand camera and the snapshot. Photography had become easy. In 1893 an English writer complained that the new situation had "created an army of photographers who run rampant over the globe, photographing objects of all sorts, sizes and shapes, under almost every condition, without ever pausing to ask themselves, is this or that artistic? . . . They spy a view, it seems to please, the camera is focused, the shot taken! There is no pause, why should there be? For art may err but nature cannot miss, says the poet, and they listen to the dictum. To them, composition, light, shade, form and texture are so many catch phrases . . ."[4]

These pictures, taken by the thousands by journeyman worker and Sunday hobbyist, were unlike any pictures before them. The variety of their imagery was prodigious. Each subtle variation in viewpoint or light, each passing moment, each change in the tonality of the print, created a new picture. The trained artist could draw a head or a hand from a dozen perspectives. The photographer discovered that the gestures of a hand were infinitely various, and that the wall of a building in the sun was never twice the same.

Most of this deluge of pictures seemed formless and accidental, but some achieved coherence, even in their strangeness. Some of the new images were memorable, and seemed significant beyond their limited intention. These remembered pictures enlarged one's sense of possibilities as he looked again at the real world. While they were remembered they survived, like organisms, to produce and evolve.

But it was not only the way that photography described things that were new; it was also the things it chose to describe. Photographers shot ". . . objects of all sorts, sizes and shapes . . . without ever pausing to ask themselves, is this or that artistic?" Painting was difficult, expensive, and precious, and it recorded what was known to be important. Photography was easy, cheap and ubiquitous, and it recorded anything; shop windows and sod houses and family pets and steam engines and unimportant people. And once made objective and permanent, immortalized in a picture, these trivial things took on importance. By the end of the century, for the first time in history, even the poor man knew what his ancestors had looked like.

The photographer learned in two ways; first, from a worker's intimate understanding of his tools and materials (if his plate would not record the clouds, he could point his camera down and eliminate the sky); and second he learned from other photographs, which presented themselves in an unending stream. Whether his concern was commercial or artistic, his tradition was formed by all the photographs that had impressed themselves upon his consciousness.

It should be possible to consider the history of the medium in terms of photographers' progressive awareness of characteristics and problems that have seemed inherent in the medium. Five such issues are considered below.

These issues *do not* define discrete categories of work; on the contrary they should be regarded as interdependent aspects of a single problem — as section views through the body of photographic tradition. As such, it is hoped that they may contribute to the formulation of a vocabulary and a critical perspective more fully responsive to the unique phenomena of photography.

THE THING ITSELF

The first thing that the photographer learned was that photography dealt with the actual; he had not only to accept this fact, but to treasure it; unless he did, photography would defeat him. He learned that the world itself is an artist of incomparable inventiveness, and that to recognize its best works and moments, to anticipate them, to clarify them and make them permanent, requires intelligence both acute and supple.

But he learned also that the factuality of his pictures, no matter how convincing and unarguable, was a different thing than the reality itself. Much of the reality was filtered out in the static little black and white image, and some of it was exhibited with an unnatural clarity, an exaggerated importance. The subject and the picture were not the same thing, although they would afterwards seem so. It was the photographer's problem to see not simply the reality before him but the still invisible picture, and to make his choices in terms of the latter.

This was an artistic problem, not a scientific one, but the public believed that the photograph could not lie, and it was easier for the pohtographer if he believed it too, or pretended to. Thus he was likely to claim that what our eyes saw was an illusion, and what the camera saw was the truth. Hawthorne's Holgrave, speaking of a difficult portrait subject said: "We give (heaven's broad and simple sunshine) credit only for depicting the merest surface, but it actually brings out the secret character with a truth that no painter would ever venture upon, even could he detect it. . . . the remarkable point is that the original wears, to the world's eye . . . an exceedingly pleasant countenance, indicative of benevolence, openness of heart, sunny good humor, and other praiseworthy qualities of that cast. The sun, as you see, tells quite another story, and will not be coaxed out of it, after half a dozen patient attempts on my part. Here we have a man, sly, subtle, hard, imperious, and withal, cold as ice."[5]

In a sense Holgrave was right in giving more credence to the camera image than to his own eyes, for the image would survive the subject, and become the remembered reality. William M. Ivins, Jr. said "at any given moment the accepted report of an event is of greater importance than the event, for what we think about and act upon is

the symbolic report and not the concrete event itself."[6] He also said. "The nineteenth century began by believing that what was reasonable was true and it would end up by believing that what it saw a photograph of was true."[7]

THE DETAIL

The photographer was tied to the facts of things, and it was his problem to force the facts to tell the truth. He could not, outside the studio, pose the truth; he could only record it as he found it, and it was found in nature in a fragmented and unexplained form — not as a story, but as scattered and suggestive clues. The photographer could not assemble these clues into a coherent narrative, he could only isolate the fragment, document it, and by so doing claim for it some special significance, a meaning which went beyond simple description. The compelling clarity with which a photograph recorded the trivial suggested that the subject had never before been properly seen, that it was in fact perhaps *not* trivial, but filled with undiscovered meaning. If photographs could not be read as stories, they could be read as symbols.

The decline of narrative painting in the past century has been ascribed in large part of the rise of photography, which "relieved" the painter of the necessity of story telling. This is curious, since photography has never been successful at narrative. It has in fact seldom attempted it. The elaborate nineteenth century montages of Robinson and Rejlander, laboriously pieced together from several posed negatives, attempted to tell stories, but these works were recognized in their own time as pretentious failures. In the early days of the picture magazines the attempt was made to achieve narrative through photographic sequences, but the superficial coherence of these stories was generally achieved at the expense of photographic discovery. The heroic documentation of the American Civil War by the Brady group, and the incomparably larger photographic record of the Second World War, have this in common: neither explained, without extensive captioning, what was happening. The function of these pictures was not to make the story clear, it was to make it *real*. The great war photographer Robert Capa expressed both the narrative poverty and the symbolic power of photography when he said, "If your pictures aren't good, you're not close enough."

THE FRAME

Since the photographer's picture was not conceived but selected, his subject was never truly discrete, never wholly self-contained. The edges of his film demarcated what he thought most important, but the subject he had shot was something else; it had extended in four directions. If the photographer's frame surrounded two figures, isolating them from the crowd in which they stood, it created a relationship between those two figures that had not existed before.

The central act of photography, the act of choosing and eliminating, forces a concentration on the picture edge — the line that separates in from out — and on the shapes that are created by it.

During the first half-century of photography's lifetime, photographs were printed the same size as the exposed plate. Since enlarging was generally impractical, the photographer could not change his mind in the darkroom, and decide to use only a fragment of his picture, without reducing its size accordingly. If he had purchased an eight by ten inch plate (or worse, prepared it), had carried it as part of his back-bending load, and had processed it, he was not likely to settle for a picture half that size. A sense of simple economy was enough to make the photographer try to fill the picture to its edges.

The edges of the picture were seldom neat. Parts of figures or buildings or features of landscape were truncated, leaving a shape belonging not to the subject, but (if the picture was a good one) to the balance, the propriety, of the image. The photographer looked at the world as though it was a scroll painting, unrolled from hand to hand, exhibiting an infinite number of croppings — of compositions — as the frame moved onwards.

The sense of the picture's edge as a cropping device is one of the qualities of form that most interested the inventive painters of the latter nineteenth century. To what degree this awareness came from photography, and to what degree from oriental art, is still open to study. However, it is possible that the prevalence of the photographic image helped prepare the ground for an appreciation of the Japanese print,

and also that the compositional attitudes of these prints owed much to habits of seeing which stemmed from the scroll tradition.

TIME

There is in fact no such thing as an instantaneous photograph. All photographs are time exposures, of shorter or longer duration, and each describes a discrete parcel of time. This time is always the present. Uniquely in the history of pictures, a photograph describes only that period of time in which it was made. Photography alludes to the past and the future only in so far as they exist in the present, the past through its surviving relics, the future through prophecy visible in the present. In the days of slow films and slow lenses, photographs described a time segment of several seconds or more. If the subject moved, images resulted that had never been seen before: dogs with two heads and a sheaf of tails, faces without features, transparent men, spreading their diluted substance half across the plate. The fact that these pictures were considered (at best) as partial failures is less interesting than the fact that they were produced in quantity; they were familiar to all photographers, and to all customers who had posed with squirming babies for family portraits.

It is surprising that the prevalence of these radical images has not been of interest to art historians. The time-lapse painting of Duchamp and Balla, done before the First World War, has been compared to work done by photographers such as Edgerton and Mili, who worked consciously with similar ideas a quarter-century later, but the accidental time-lapse photographs of the nineteenth century have been ignored — presumably *because* they were accidental.

As photographic materials were made more sensitive, and lenses and shutters faster, photography turned to the exploration of rapidly moving subjects. Just as the eye is incapable of registering the single frames of a motion picture projected on the screen at the rate of twenty-four per second, so is it incapable of following the positions of a rapidly moving subject in life. The galloping horse is the classic example. As lovingly drawn countless thousands of times, by Greeks and Egyptians and Persians and Chinese, and down through all the battle scenes and sporting prints of Christendom, the horse ran with four feet extended, like a fugitive from a carousel. Not till Muybridge successfully photographed a galloping horse in 1878 was the convention broken. It was this way also with the flight of birds, the play of muscles on an athlete's back, the drape of a pedestrian's clothing, and the fugitive expressions of a human face.

Immobilizing these thin slices of time has been a source of continuing fascination for the photographer. And while pursuing this experiment he discovered something else: he discovered that there was a pleasure and a beauty in this fragmenting of time that had little to do with what was happening. It had to do rather with seeing the momentary patterning of lines and shapes that had been previously concealed within the flux of movement. Cartier-Bresson defined his commitment to this new beauty with the phrase *The decisive moment*, but the phrase has been misunderstood; the thing that happens at the decisive moment is not a dramatic climax but a visual one. The result is not a story but a picture.

VANTAGE POINT

Much has been said about the clarity of photography, but little has been said about its obscurity. And yet it is photography that has taught us to see from the unexpected vantage point, and has shown us pictures that give the sense of the scene, while withholding its narrative meaning. Photographers from necessity choose from the options available to them, and often this means pictures from the other side of the proscenium, showing the actors' backs, pictures from the bird's view, or the worm's, or pictures in which the subject is distorted by extreme foreshortening, or none, or by an unfamiliar pattern of light, or by a seeming ambiguity of action or gesture.

Ivins wrote with rare perception of the effect that such pictures had on nineteenth-century eyes: "At first the public had talked a great deal about what it called photographic distortion . . . [But] it was not long before men began to think photographically, and thus to see for themselves things that it had previously taken the photograph to reveal to their astonished and protesting eyes. Just as nature had once imitated art, so now it began to imitate the picture made by the camera."[8]

After a century and a quarter, photog-

raphy's ability to challenge and reject our schematized notions of reality is still fresh. In his monograph on Francis Bacon, Lawrence Alloway speaks of the effect of photography on that painter: "The evasive nature of his imagery, which is shocking but obscure, like accident or atrocity photographs, is arrived at by using photography's huge repertory of visual images . . . Uncaptioned news photographs, for instance, often appear as momentous and extraordinary . . . Bacon used this property of photography to subvert the clarity of pose of figures in traditional painting."[9]

The influence of photography on modern painters (and on modern writers) has been great and inestimable. It is, strangely, easier to forget that photography has also influenced photographers. Not only great pictures by great photographers, but *photography* — the great undifferentiated, homogeneous whole of it — has been teacher, library, and laboratory for those who have consciously used the camera as artists. An artist is a man who seeks new structures in which to order and simplify his sense of the reality of life. For the artist photographer, much of his sense of reality (where his picture starts) and much of his sense of craft or structure (where his picture is completed) are anonymous and untraceable gifts from photography itself.

The history of photography has been less a journey than a growth. Its movement has not been linear and consecutive, but centrifugal. Photography, and our understanding of it, has spread from a center; it has, by infusion, penetrated our consciousness. Like an organism, photography was born whole. It is in our progressive discovery of it that its history lies.

John Szarkowski

1. Charles Baudelaire, "Salon de 1859," translated by Jonathan Mayne for *The Mirror of Art, Critical Studies by Charles Baudelaire*. London: Phaidon Press, 1955. (Quoted from *On Photography, A Source Book of Photo History in Facsimile*, edited by Beaumont Newhall. Watkins Glen, N. Y.: Century House, 1956, p. 106.)
2. Nathaniel Hawthorne, *The House of the Seven Gables*. New York: Signet Classics edition, 1961, pp. 156-7.
3. A. C. Willers, "Poet and Photography," in *Picturescope*, Vol. XI, No. 4. New York: Picture Division, Special Libraries Association, 1963, p. 46.
4. E. E. Cohen, "Bad Form in Photography," in *The International Annual of Anthony's Photographic Bulletin*. New York and London: E. and H. T. Anthony, 1893, p. 18.
5. Hawthorne, op. cit., p. 85.
6. William M. Ivins, Jr., *Prints and Visual Communication*. Cambridge, Mass.: Harvard University Press, 1953, p. 180.
7. Ibid., p. 94.
8. Ibid., p. 138.
9. Lawrence Alloway, *Francis Bacon*. New York: Solomon R. Guggenheim Foundation, 1963, p. 22.

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9 THOMAS ARNDT *Untitled*

THOMAS ARNDT
Born Minneapolis, 1944; BFA, Minneapolis College of Art and Design; Merit Award, 6th Artist's Biennial, Minneapolis Institute of Art, 1970; one-man exhibitions at O.K. Harris Gallery, N.Y., 1971, 1973, and at Walker Art Center, St. Paul, 1973; also shown in the Jacksonville Art Museum and frequently in the Minneapolis Institute of Art.

1 *Untitled,* photograph, 6½" x 4¼", 1970.
2 *Untitled,* photograph, 4½" x 6½", 1970.
3 *Untitled,* photograph, 4½" x 6½", 1970.
4 *Untitled,* photograph, 4½" x 6½", 1970.
5 *Untitled,* photograph, 6½" x 4½", 1971.
6 *Untitled,* photograph, 4¼" x 6⅛", 1971.
7 *Untitled,* photograph, 4¼" x 6½", 1971.
8 *Untitled,* photograph, 4⅓" x 6½", 1971.
9 *Untitled,* photograph, 4⅓" x 6½", 1970.
10 *Untitled,* photograph, 4⅓" x 6½", 1970.

OSCAR BAILEY
Born Ohio, 1925; MFA, photography, Ohio University; professor of art, U. South Florida, Tampa; one man exhibitions at George Eastman House, U. Oregon, U. New Hampshire, Kalamazoo Institute of the Arts, and Indiana U.; represented in collections of George Eastman House, Boston Museum of Fine Arts, U. Oregon, Smithsonian Institution History of Photography Collection, and the Library of Congress.

11 *Multiple Exposure,* photograph made with Cirkut Camera, 8" x 47", 1970.
12 *U.S.F. Courtyard,* photograph made with Cirkut Camera, 7½" x 40", 1973.
13 *Family At Home,* photograph made with Cirkut Camera, 8" x 45", 1973.
14 *Greenhouse,* photograph made with Cirkut Camera, 7½" x 46", 1971.
15 *Ed Ruscha,* photograph made with Cirkut Camera, 6" x 44", 1970.
16 *Black Alley, Buffalo,* photograph made with Cirkut Camera, 8" x 47", 1971.
17 *Drive In Banking,* photograph made with Cirkut Camera, 1971.

THOMAS BARROW
Born Kansas City, Mo., 1938; BFA, Kansas City Art Institute; graduated from Illinois Institute of Technology, studying under Aaron Siskind; curator, then assistant director, George Eastman House; taught at SUNY-Buffalo, RIT, others; lectured widely; one-man exhibitions at UC-Davis, 1969, and at Light Gallery, N.Y., 1972; group shows: *Light and Lens,* Hudson River Museum, 1973; *Fotografi Oggi,* Torino, Italy, 1973; *Sharp Focus Realism,* Pace Gallery, N.Y., 1973; many others.

18 *Pink Dualities Series, Lick,* photograph, 4⅛" x 13⅜", 1971.
19 *Pink Stuff Series, van's folly,* photograph, 4⅜" x 13⅜", 1972.
20 *Pink Dualities Series, Windsor,* photograph, 4¼" x 12⅞", 1970.
21 *Pink Stuff Series, Rock H.S.,* photograph, 4¼" x 13½", 1971, 1972.
22 *Pink Dualities Series, "ice is slowly melting",* photograph, 4⅝" x 13½", 1971.

HARRY CALLAHAN
Born Detroit, 1912; studied engineering, worked for Chrysler Motor Parts Corp. in early thirties; 1938, began photography as a hobby; worked together with Todd Webb; 1941, strongly affected by work of Ansel Adams; 1946, invited to teach at the Institute of Design of the Illinois Institute of Technology; 1961, moved to head the Department of Photography at the Rhode Island School of Design; 1971, awarded Guggenheim Foundation Grant; one-man shows in major museums and galleries including the Chicago Art Institute, the George Eastman House, and the Kansas City Art Institute.

23 *#379*, photograph, 7½" x 7½", 1972.
24 *#349P*, photograph, 7" x 7⅛", 1973.
25 *#436*, photograph, 7¼" x 7", 1973.
26 *#351*, photograph, 7¼" x 7½", n.d.
27 *#431*, photograph, 7¼" x 7¼", 1973.
28 *#424*, photograph, 7¼" x 7¼", 1973.
29 *#398*, photograph, 7" x 7", 1973.
30 *#397*, photograph, 7" x 7⅛", 1973.
31 *#367*, photograph, 10½" x 10½", 1972.
32 *#372P*, photograph, 10 x 10, 1972.

MARK COHEN
Born in 1943; B.A., Wilkes College, self-taught photographer; one-man exhibitions at the Museum of Modern Art, N.Y., 1973, William Penn Memorial Museum, Harrisburg, Penn., 1969, and at Penn State University and Wilkes College; group shows: *Sharp Focus Realism*, Pace Gallery, N.Y., 1973; *Documentary Photographers*, Tyler School of Art, Philadelphia, 1973; *Continuum Photographers*, Museum of Modern Art, N.Y., 1971; many others. Photographs published by *Leica Photography*, *Modern Photography;* others. Permanent collections: Museum of Modern Art, N.Y., George Eastman House, Rochester, others. Received a Guggenheim Fellowship for independent work in 1971.

33 *Wilkes-Barre, Pennsylvania*, photograph, 11¾" x 17⅝", 1973.
34 *Fence Part and Yard*, photograph, 11¾" x 17⅝", 1973.
35 *Pringle, Pennsylvania*, photograph, 11¾" x 17⅝", 1973.
36 *Wilkes-Barre, Pennsylvania*, photograph, 11¾" x 17⅝", 1973.
37 *Untitled*, photograph, 11¾" x 17¾", 1973.
38 *Wilkes-Barre, Pennsylvania*, photograph, 11¾" x 17¾", 1973.
39 *Wilkes-Barre, Pennsylvania*, photograph, 11¾" x 17¾", 1973.
40 *Untitled*, photograph, 11¾" x 17¾", 1973.
41 *Subway in N.Y.C.*, photograph, 11¾" x 17¾", 1973.
42 *Tyler, Philadelphia*, photograph, 11¾" x 17½", 1972.

JUDY DATER
Born Los Angeles, 1941; UCLA; BA, MA San Francisco State; Studied with Jack Welpott; currently professor, San Francisco Art Institute; one-man exhibition 1972, Witkin Gallery, NYC; group shows Wall Street Gallery, Spokane; U. Maryland; Center for Photographic Studies, Louisville; School of the Chicago Art Institute; represented in collections of George Eastman House, Museum of Modern Art, NYC, others.

43 *Maggie Wells*, silver print, 10" x 8", 1970.
44 *Walley and Nadine*, silver print, 10" x 8", 1973.
45 *Gwen*, silver print, 14" x 11", 1972.
46 *Maria Theresa*, silver print, 14" x 11", 1972.
47 *Jill Saint-Amant*, silver print, 14" x 11", 1974.
48 *Mother and Daughters, Beverly Hills, California*, silver print, 10" x 8", 1972.

ROBERT FICHTER
Born Ft. Meyers, Fla., 1939; B.F.A., Printmaking and Painting, U. of Florida; M.F.A., Indiana; presently Assistant Prof. of Art, Florida State University, Tallahassee; Member of the Board of Directors of the Society for Photographic Education; one-man exhibitions at Infinity Gallery, Seattle, Wash., 1972, Center for the Eye Gallery, Aspen, 1972, Light, 1974; others; group shows: *Light and Lens*, Hudson River Museum, 1973; *Young L.A. Photographers*, Oakland Museum, 1972; others. Permanent collections: George Eastman House, National Gallery of Canada, Ottawa, Pasadena Art Museum; others.

49 *Untitled*, photograph, 11" x 13⅞", 1973.
50 *Untitled*, photograph, 13⅞" x 11", 1973.
51 *Untitled*, photograph, 10⅞" x 13⅞", 1973.
52 *Untitled*, photograph, 11" x 13⅞", 1973.
53 *Untitled*, photograph, 10⅞" x 13⅞", 1973.
54 *Untitled*, photograph, 15⅞" x 20", 1973.
55 *Untitled*, photograph, 15¾" x 20", 1973.
56 *Untitled*, photograph, 15¾" x 20", 1973.
57 *Untitled*, photograph, 15⅞" x 20", 1973
58 *Untitled*, photograph, 19⅞" x 15⅞", 1973.

RALPH GIBSON
Born Los Angeles, California, 1939; studied photography while in the United States Navy (1956-60) and later at the San Francisco Art Institute (1961); exhibited at the San Francisco Art Institute; Rose Art Museum, Brandeis University; Pratt Institute of Art; Cooper-Union Art Institute; George Eastman House; numerous others; permanent collections at the International Museum of Photography, the National Gallery of Canada, the Museum of Modern Art, the Pasadena Art Museum; many others; publications include: *The Somnambulist, Deja-Vu, The Hawk*, and others; work has also been published in *Popular Photography, Modern Photography, Camera*, and others.

59 *Man At Pier*, film, 12¾" x 8½", 1971.
60 *Horse-Fun*, film, 12¾" x 8½", 1971.
61 *Girl at Vizcaya*, film, 12¾" x 8½", 1972.
62 *Man Under Water*, film, 12¾" x 8½", 1971.
63 *Cement Blocks*, film, 12¾" x 8½", 1972.
64 *Cloud - New Mexico*, film, 12¾" x 8½", 1971.
65 *Obelisk, Yucatan*, film, 12¾" x 8½", 1972.

EMMET GOWIN
Born Danville, Virginia, 1941; BFA, Richmond Professional Institute; MFA, Rhode Island School of Design, studying under Harry Callahan; presently at Princeton University; one-man exhibitions at The Corcoran Gallery of Art, 1973; Friends of Photography, 1973; San Francisco Art Institute, 1972; Light, 1972; others; two-man show in 1972, Museum of Modern Art; group shows include: *Eleven American Photographers*, Emily Lowe Gallery, 1973; *Vision and Expression*, George Eastman House, 1971, others. Permanent collections: George Eastman House, the Museum of Modern Art, the Fogg Museum, and numerous others. Photographic publications include: *Modern Photography Annual*, 1973; *Arts in Virginia*, Fall 1972, others.

66 *Edith, Ireland*, photograph, 6½" x 6⅜", 1972.
67 *Oldsmobile Bumper, Danville, Virginia*, 5⅛" x 6¾", 1970.
68 *Edith, Danville, Virginia*, photograph, 5¾" x 5¾", 1972.
69 *Edith, Danville, Virginia*, photograph, 5½" x 7", 1969.
70 *Potatoes and Stick Landscape*, photograph, 7½" x 9½", 1972.
71 *Sheep Fleece, Yorkshire, England*, photograph, 7½" x 9½", 1972.
72 *Fish*, photograph, 7½" x 9½", 1973.
73 *Danville, Homage to Fred Series: Halifax Co., Virginia*, 7½" x 9½", 1973
74 *Ralph and Fire*, photograph, 7½" x 9½", 1970.
75 *Yorkshire, England*, photograph, 7½" x 9½", 1972.

BETTY HAHN
Born in Chicago, 1940; AB, Indiana University, 1963; MFA, Indiana University, 1966; studied with Professor Henry Holmes Smith; workshop with Nathan Lyons, 1967-68; currently Assistant Professor of Photography, Rochester Institute of Technology; one-woman shows include: George Eastman House, 1972; Smithsonian Institute, Wash., D.C., 1973; Vassar College Art Gallery, Poughkeepsie, N.Y., 1973; University of New Mexico Art Museum; others; photographs published in: *Photography for Visual Communicators*, 1973; *Photography*, 1972; *Light and Lens*, 1973; many others; Museum and Public Collections of work: Museum of Modern Art, N.Y., George Eastman House, N.Y.; Smithsonian Institute, Wash., D.C.; many others.

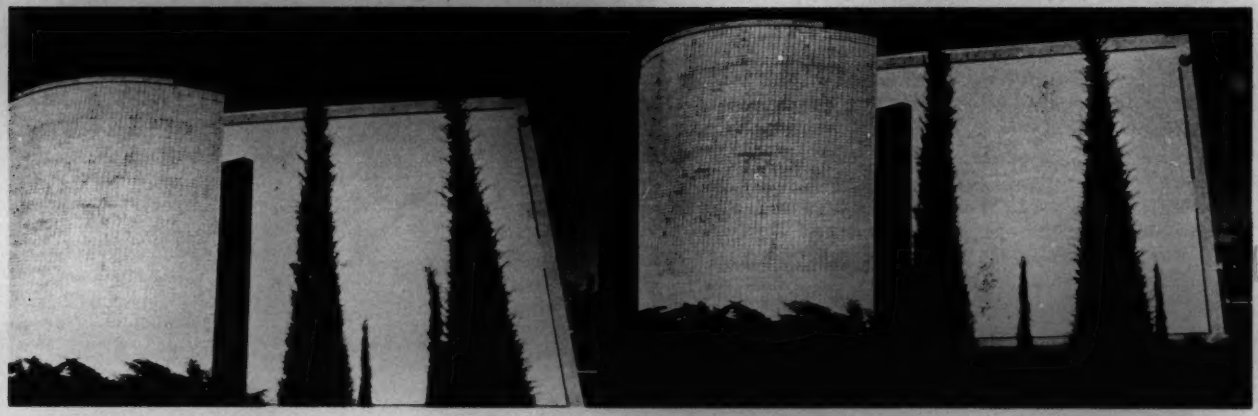
76 *Road and Rainbow*, gum bichromate print/cotton with stitching, 16" x 20", 1971.
77 *Cauliflower*, gum bichromate print /cotton with stitching, 20" x 16", 1972.
78 *Lettuce*, gum bichromate on fabric/fabric with stitching, 16" x 20", 1972.
79 *Broccoli*, gum bichromate print/ cotton with stitching, 16" x 20", 1972.
80 *Greenhouse Portrait*, gum bichromate/cotton with stitching, 16" x 20", 1973.
81 *Untitled (Eastman House)*, gum bichromate/cotton with stitching, 16" x 20", 1971.
82 *Grapefruit*, gum bichromate/cotton with stitching, 16" x 20", 1972.
83 *Secret Garden*, gum bichromate/ cotton with stitching, 16" x 20", 1973.
84 *Portrait: Miss N.*, gum bichromate/ cotton with stitching, 16" x 20", 1973.
85 *Red Barn*, gum bichromate/cotton with stitching, 16" x 20", 1972.

ROBERT HEINECKEN
Born Denver, Colorado, 1931; MFA, University of California; Professor of Art at U.C.L.A. since 1960 and currently Chairman of the Department of Photography; taught previously at Harvard, George Eastman House, School of the Art Institute of Chicago, and others; one-man exhibitions including: Friends of Photography, Carmel, 1973; Pasadena Art Museum, 1972; Witkin Gallery, 1970; group exhibitions include: The Museum of Modern Art: "Photography as Printmaking", 1968; "Photography into Sculpture", 1970; "The Second Sex", 1971; George Eastman House: "Vision and Expression", 1969; permanent collections: Fogg Art Museum, the Museum of Modern Art, the George Eastman House; others; publications include: *Photography in the 20th Century*, *Persistence of Vision*, both edited by Nathan Lyons and *The Print* and *The Art of Photography* in the Time-Life Series.

86 *Just Good Eats for U Diner*, photograms, 8" x 10", 1971.
87 *Mademoiselles-Dark*, photograph, 9¾" x 9¾", 1969.
88 *14 or 15 Buffalo Ladies #2 8/11*, photograph, 12⅜" x 8½", 1969.
89 *14 or 15 Buffalo Ladies #3 3/9*, photograph, 12½" x 8¼", 1969.
90 *Mademoiselles-Dark*, photograph, 9¾" x 9¾", 1969.
91 *Mademoiselles-Dark*, photograph, 9¾" x 9¾", 1969.
92 *Mademoiselles-Dark*, photograph, 9¾" x 9¾", 1969.
93 *Le Voyeur-Robbe Grillet*, photograph, 14¾" x 39¾", 1972.

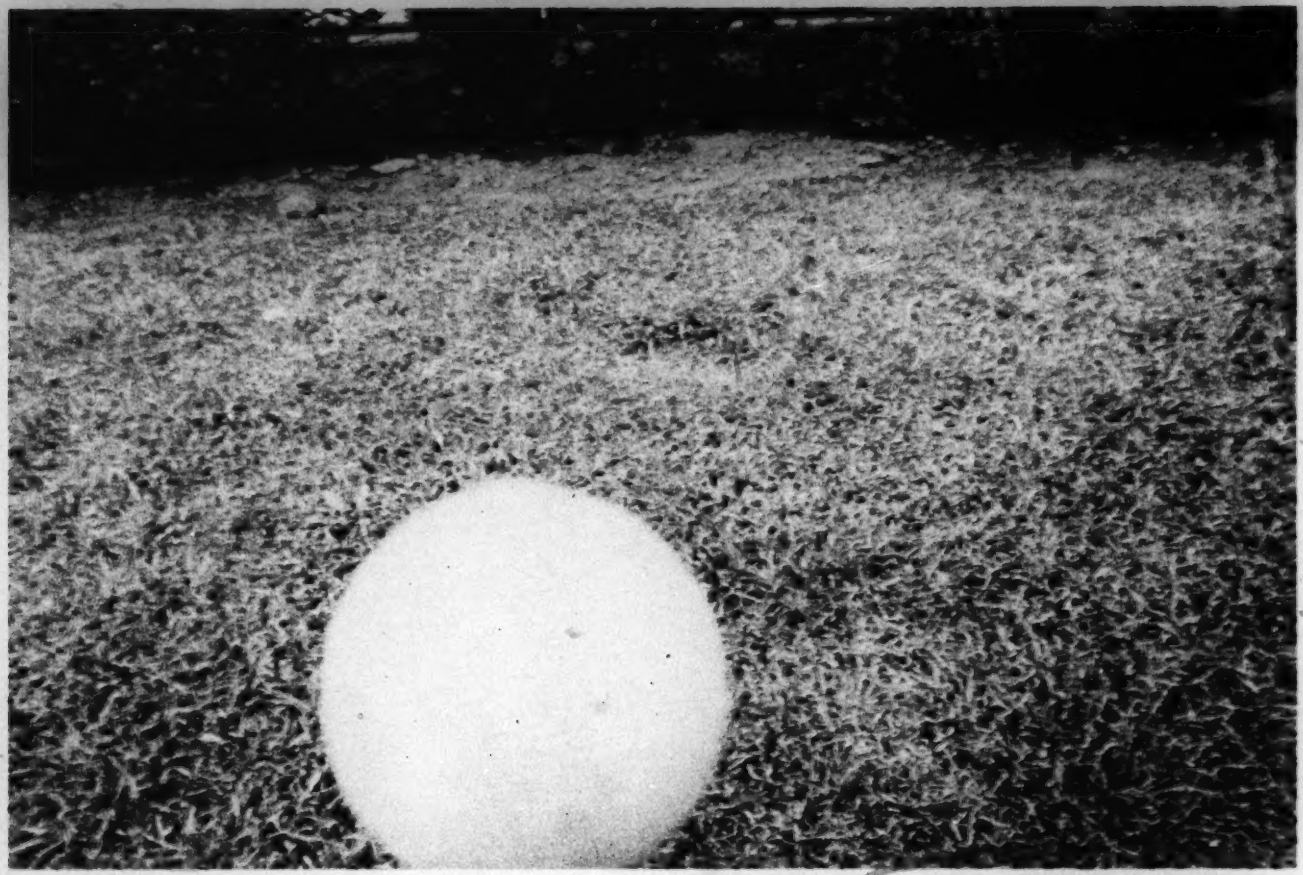
HARVEY HIMELFARB
Born New York City, 1941; attended Arizona State U.: BA, MA, San Francisco State U; presently teaches at U. California at Davis; group exhibitions: George Eastman House; *Light and Substance*, U. New Mexico Museum; Pasadena Art Museum; many others; represented in collections of George Eastman House; U. New Mexico; Museum of Modern Art, NY; Bibliotec Nationale, Paris; San Francisco Art Museum; Chicago Art Institute; others.

94 *Untitled*, photograph, 8¼" x 8¼", 1973.
95 *Untitled*, photograph, 8¼" x 8¼", 1972.
96 *Untitled*, photograph, 8¼" x 8¼", 1971.
97 *Untitled*, photograph, 8¼" x 8¼", 1971.
98 *Untitled*, photograph, 8¼" x 8¼", 1974.



21 THOMAS BARROW *Pink Stuff Series, Rock H.S.*

23 HARRY CALLAHAN *#379*



34 **MARK COHEN** *Fence Part and Yard*

HAROLD HENRY JONES
Born Morristown, N.J., 1940; MFA, University of New Mexico, Photography/Art History, 1972; since 1971 has been the Director of Light Gallery, N.Y.; one-man exhibitions include: Soho Photo Gallery, New York, 1974; University of Massachusetts at Boston, 1973; Madison Arts Center, Madison, Wisconsin, 1972; group exhibitions include: "Light and Substance", University of New Mexico Art Museum, 1973; "New Images 1839-1973", Smithsonian Institution, 1973; others; collections at the Museum of Modern Art, N.Y.; Santa Fe Museum; Pasadena Art Museum; others; conceived, researched and designed The History of Photography Calendar published in 1973 and 1974 by Light; lecture series and exhibition consultant on photography.

99 *Providence,* photograph, 12⅝" x 12⅝", 1973.
100 *Eighth Avenue and 23rd Street N.Y.C.,* photograph, 12⅞" x 12⅞", 1973.
101 *Dog on Ninth Avenue, N.Y.C.,* photograph, 11⅛" x 10", 1973.
102 *Cigarette - 22nd Street, N.Y.C.,* photograph, 10⅜" x 10⅜", 1973.
103 *Bus Stop, Central Park West, N.Y.C.,* photograph, 10⅜" x 10⅛", 1973.
104 *Newton, Pa.,* photograph, 10⅜" x 10⅛", 1973.
105 *Star Ann's Foot and Dog Turd,* photograph, 10¼" x 10¼", 1973.
106 *Sand, 22nd Street, N.Y.C.,* photograph, 10½" x 10½", 1973.
107 *Weston's dog,* photograph, 10¼" x 10⅜", 1973.
108 *Tree, New Jersey,* photograph, 10½" x 10½", 1971.

LESLIE KRIMS
Born N. Y. 1943; BFA Cooper Union, MFA Pratt Institute; formerly instructor Pratt Institute and Rochester Institute of Technology; currently assistant professor of photography, SUNY Buffalo; one-man shows: George Eastman House, Milan, Italy, Lund, Sweden, NY, Paris, many others; groups shows: Museum of Modern Art, NY; MIT; Fogg Museum, Dartmouth College; many others; awarded National Endowment for the Arts Fellowship, New York State Council on the Arts Grant, Research Foundation Fellow and Grant-in-Aid from SUNY; many publications.

109 *Untitled,* photograph, 4⅞" x 7¼", 1969.
110 *Untitled,* photograph, 6¾" x 4⅝", 1972.
111 *Untitled,* photograph, 4⅝" x 6¾", 1971.
112 *Untitled,* photograph, 5" x 7¼", 1970.
113 *Untitled,* photograph, 4⅞" x 7¼", 1971.
114 *Untitled,* photograph, 4⅝" x 6⅞", 1970.
115 *Untitled,* photograph, 4⅞" x 7¼", 1970.
116 *Untitled,* photograph, 4⅝" x 6⅞", 1972.
117 *Untitled,* photograph, 5" x 7¼", 1971.
118 *Untitled,* photograph, 4½" x 6¾", 1972.

THEROLD S. LINDQUIST
One-man exhibitions: Imagespace Gallery, Middletown, N.Y.; The Shado Gallery, Oregon City, Oregon; The Gallery, Torrington, Connecticut; The Creative Photograph Gallery, Massachusetts Institute of Technology; Miami Museum of Modern Art, Miami, Florida; *Photography and Sculpture,* Mirell Gallery, Miami, Florida; many others.

119 *Untitled,* photograph, 14¾" x 9½", 1971.
120 *Untitled,* photograph, 14¾" x 9½", 1971.
121 *Untitled,* photograph, 14¾" x 9½", 1971.
122 *Untitled,* photograph, 14¾" x 9½", 1971.
123 *Untitled,* photograph, 14¾" x 9½", 1971.
124 *Untitled,* photograph, 9½" x 14¾", 1971.
125 *Untitled,* photograph, 9½" x 14¾", 1971.
126 *Untitled,* photograph, 9½" x 14¾", 1971.
127 *Untitled,* photograph, 9½" x 14¾", 1971.
128 *Untitled,* photograph, 9½" x 14¾", 1971.

TOD PAPAGEORGE

Born Portsmouth, New Hampshire, 1940; BA, University of New Hampshire, 1962; currently instructor in photography at Cooper Union and The Pratt Institute; one-man exhibition at Light Gallery, 1973; group exhibitions include: "Recent Acquisitions", Museum of Modern Art, N.Y.C., 1973; "Sharp Focus Realism", Pace Editions Gallery, N.Y.C., 1973; awarded a Guggenheim Fellowship in 1970 and a National Endowment for the Arts Fellowship-Grant, 1973; collections at Museum of Modern Art, N.Y.C.; George Eastman House, Rochester, N.Y. and Seagram's Inc., N.Y.C.

129 *Car and Adobe House, Santa Fe,* photograph, 9″ x 13⅜″, 1969.
130 *Fifth Avenue,* photograph, 7¾″ x 11½″, 1972.
131 *Shea Stadium,* photograph, 8⅜″ x 12¼″, 1970.
132 *Bar Harbor, Maine,* photograph, 7¾″ x 11⅝″, 1971.
133 *Aspen, Colorado,* photograph, 7⅜″ x 11¾″, 1970.
134 *Football game, Austin, Texas,* photograph, 7⅝″ x 11⅜″, 1970.
135 *Camden, Maine,* photograph, 8″ x 11¾″, 1971.
136 *Central Park,* photograph, 8″ x 11¾″, 1970.
137 *Yankee Stadium,* photograph, 8¼″ x 12¼″, 1970.
138 *New York City,* photograph, 7¾″ x 11⅝″, 1969.

DOUG PRINCE

Born Des Moines, Iowa, 1943; MA, University of Iowa, 1968; currently teaches at University of Florida at Gainesville, Florida; exhibitions include: "Photography into Sculpture", Museum of Modern Art, N.Y., 1970; Richard Feigan Gallery, Chicago, 1971; University of Alabama, 1973; Light, N.Y., 1973; "Extraordinary Realities", Whitney Museum of American Art, 1973; collections of: University Art Museum, University of New Mexico; The Museum of Modern Art, N.Y.; Central Washington State College; Bliss Parksinson Collection, and numerous others.

139 *Untitled,* photograph, 7¼″ x 9½″, 1972.
140 *Untitled,* photograph, 7½″ x 8½″, 1972.
141 *Untitled,* photograph, 7½″ x 9½″, 1973.
142 *Untitled,* photograph, 7½″ x 8⅝″, 1972.
143 *Untitled,* photograph, 7½″ x 8½″, 1972.
144 *Untitled,* photograph, 9½″ x 7½″, 1973.
145 *Untitled,* photograph, 7½″ x 9½″, 1973.
146 *Untitled,* photograph, 7½″ x 8½″, 1972.
147 *Untitled,* photograph, 7½ x 8½″, 1972.
148 *Untitled,* photograph, 8⅜″ x 7½″, 1972.

DAVID D. READ

Born Belfast, Maine, 1939; MFA, Ohio University, 1965; since 1969 Associate Professor of Art at Miami-Dade Community College, South; group exhibitions include: Gallery Obscura, Miami, 1972; Light, N.Y.C., 1972; Miami Art Center, 1972, 1973; Pace Gallery, N.Y.C., 1973; Museum of Modern Art, 1973; Miami-Dade Community College, 1971, 72, 73; many others.

149 *Three Men Crossing,* photograph, 7½″ x 11¼″, 1974.
150 *The Chain, The Rock . . .,* photograph, 7½″ x 11¼″, 1973
151 *Mannequin's Hand,* photograph, 7½″ x 11¼″, 1974.
152 *Picture With Bricks,* photograph, 7½″ x 11¼″, 1974.
153 *Wall With Black Line,* photograph, 7½″ x 11¼″, 1974.
154 *White Fur Coat,* photograph, 7½″ x 11¼″, 1973.
155 *Video Lady,* photograph, 7½″ x 11¼″, 1973.
156 *Waste Only—Solo Basura,* photography, 7½″ x 11¼″, 1973.
157 *Friday Night Movie,* photograph, 7½″ x 11¼″, 1974.
158 *Beauty for the Intelligent Woman,* photograph, 7½″ x 11¼″, 1973.

46 JUDY DATER *Maria Theresa*

50 ROBERT FICHTER *Untitled*

61 RALPH GIBSON *Girl at Vizcaya*

75 EMMET GOWIN *Yorkshire, England*

STEPHEN SHORE
Born New York City, 1947; studied: Minor White, workshop, 1970; one-man exhibitions include: Metropolitan Museum of Art, N.Y.C., 1971; Thomas Gibson Fine Art, Ltd., London, 1972, Light, 1972 and 1973; group exhibitions: "Fotoportret", Gemeentemuseum, The Hague, 1970; "4 Young Photographers", Photographers Gallery, London, 1972; "Summer Light", Light, N.Y.C., 1972; "Sharp Focus Realism", Pace Gallery, N.Y.C., 1973; "Landscape/Cityscape", Metropolitan Museum of Art, N.Y.C., 1973 and Summer Color Exhibit, Light, N.Y.C., 1973; collections of the Museum of Modern Art, Metropolitan Museum of Art, others; publications include: *Art in America*, *Camera*, *Fox* and *Popular Photography Annual*.

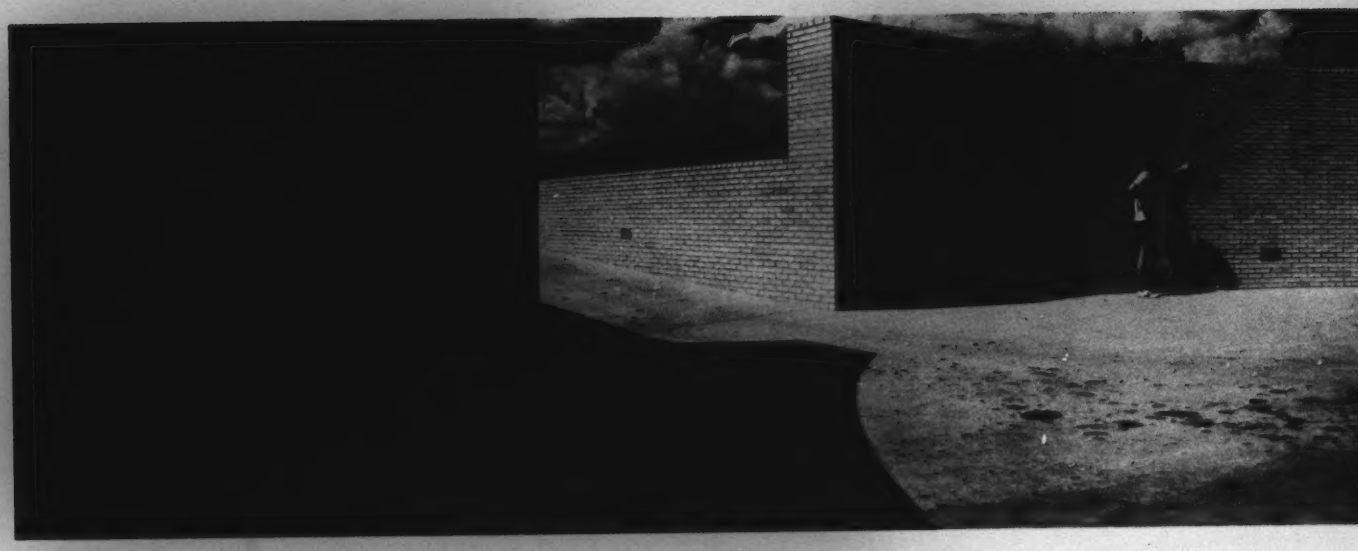
159 *Room 123, Westbank Motel, Idaho, Falls, Idaho*, color photograph, 6¼" x 8¼", 1973.
160 *Scott Street, San Francisco, California*, color photograph, 6¼" x 8¼", 1973.
161 *Sunset Avenue, Palm Beach, Florida*, color photograph, 6⅛" x 8⅛", 1973.
162 *Breakfast, Trails End Restaurant, Kanab, Utah*, color photograph, 6⅛" x 8⅛", 1973.
163 *Eighth St., Tucumcari, New Mexico*, color photograph, 6¼" x 8⅛", 1973.
164 *Intersection, 2nd Street and 4th Avenue, Ashland, Wisconsin*, color photograph, 9" x 11⅝", 1973.
165 *Farmhouse, U.S. 10, East of Dilworth, Minnesota*, color photograph, 9" x 11½", 1973.
166 *Okeechobee Boulevard, West Palm Beach, Florida*, color photograph, 9" x 11⅝", 1973.
167 *Jameson Avenue, Lima, Ohio*, color photograph, 9" x 11⅝", 1973.
168 *Bay Theater, 2nd Street, Ashland, Wisconsin*, color photograph, 12" x 15½", 1973.

AARON SISKIND
Born New York City, 1903; B.S.S., College of the City of New York, 1926; became interested in photography in 1930; joined the Photo League in 1931 or 1932 and began work on the photographic document "Tabernacle City" in 1932; 1943, began working on the flat plane with organic objects in geometrical settings; various exhibitions, travels etc. followed; in 1959 he published his first book, "Aaron Siskind: Photographs" in N.Y.; appointed Head of Photography at the Institute of Design, 1959; founding member of the Society for Photographic Education, 1963; 1964 he became a member of the Board of Trustees of the Gallery of Contemporary Art in Chicago; his list of one-man exhibitions and articles is considerable; awarded a Guggenheim Fellowship, 1966; Adjunct Professor at the Rhode Island School of Design in 1971.

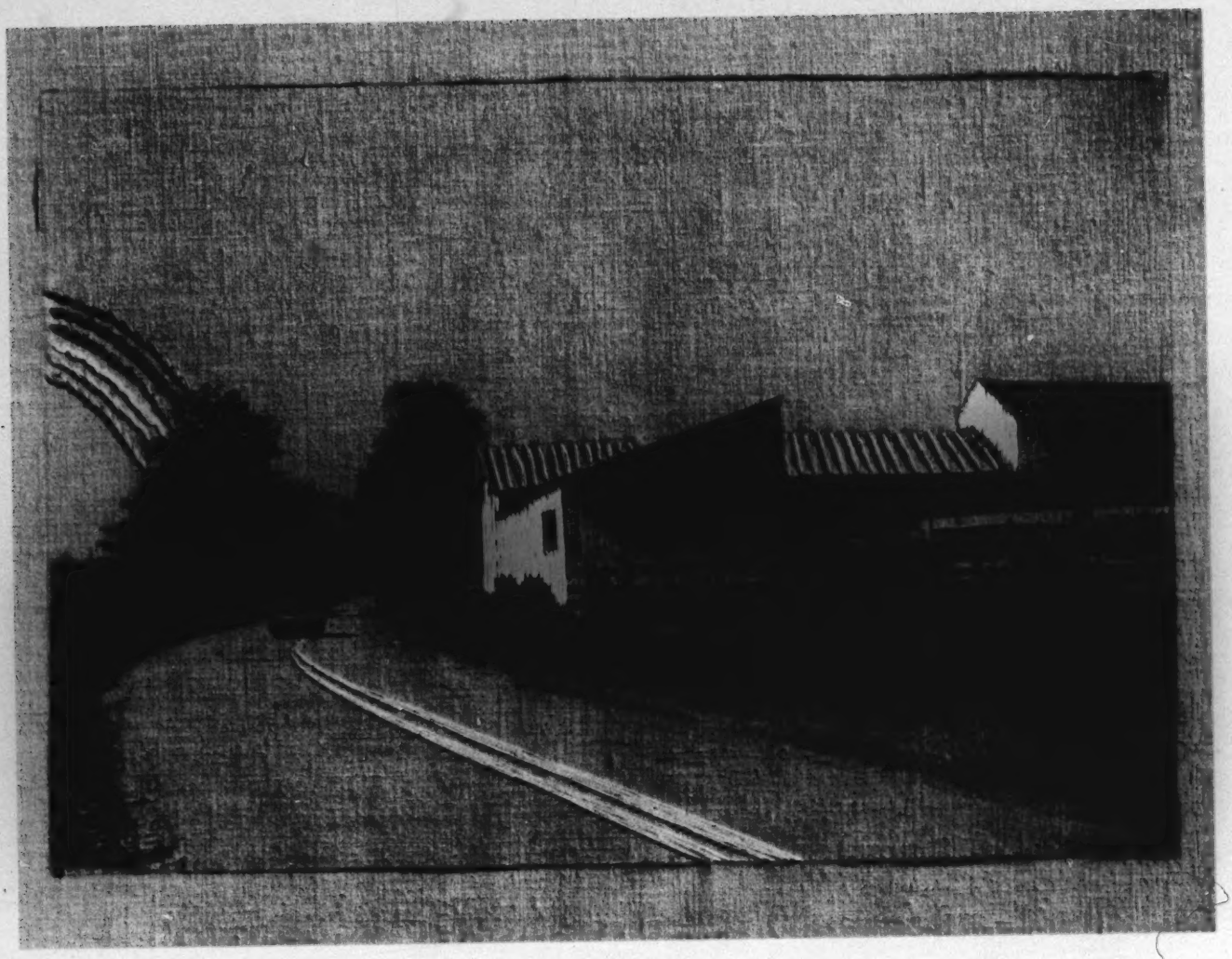
169 *Bad Lands #71*, photograph, 11⅛" x 9⅞", 1970.
170 *Hudson #44*, photograph, 9½" x 9¼", 1971.
171 *Old Horse #46*, photograph, 9⅜" x 9⅝", 1971.
172 *Olive Tree, Corfu #37*, photograph, 10¾" x 9¾", 1970.
173 *Bad Lands #77*, photograph, 9⅛" x 11", 1970.
174 *Hudson #26*, photograph, 9½" x 9½", 1971.
175 *Millerton #3*, photograph, 9½" x 9½", 1971.
176 *Olive Tree, Corfu #21*, photograph, 10⅛" x 10", 1970.
177 *Olive Tree, Corfu #127A*, photograph, 12¼" x 9¾", 1970.
178 *Olive Tree, Corfu #130*, photograph, 10¾" x 9⅞", 1970.

FREDERICK SOMMER
Born in 1905; M.A. in landscape architecture from Cornell University, 1927; worked primarily at drawing and painting in the early thirties, and then, after spending a week with Alfred Stieglitz in 1935, photography; corresponded and exchanged work with Edward Weston; taught photography and aesthetics for the past thirty years in Arizona; one-man exhibitions include: Chicago Art Institute, the Institute of Design at Illinois Institute of Technology, the Washington Gallery of Modern Art, the Pasedena Art Museum, the Philadelphia College of Art, and Light; group exhibitions at the Museum of Modern Art and the George Eastman House; work has been the subject of numerous articles in *Aperture*.

179 *Victoria and Albert Museum*, photograph, 8" x 11¾", 1960.
180 *Untitled*, photograph, 8¾" x 13¼", n.d.
181 *Cut Paper*, photograph, 13⅝" x 10⅜", 1967.
182 *Venus, Jupiter and Mars*, photograph, 9½" x 7⅝", 1949.
183 *Nogales, Mexico*, photograph, 7⅞" x 11⅞", 1952.



12 OSCAR BAILEY *U.S.F. Courtyard*



76 BETTY HAHN *Road and Rainbow*

CARL TOTH
Born Cleveland, 1947; MFA, State University of New York at Buffalo, 1972; teaches photography at Cranbrook Academy of Art; one-man show at Eastman House, 1972; group show at Visual Studies Workshop in Rochester; collections in Museum of Modern Art, George Eastman House and Visual Studies.

184 *Untitled,* photograph, 2½" x 10⅛", n.d.
185 *Untitled,* photograph, 4¼" x 5⅛", n.d.
186 *Untitled,* photograph, 5⅞" x 4⅝", n.d.
187 *Untitled,* photograph, 4¾" x 6⅝", n.d.
188 *Untitled,* photograph, 4⅝" x 8", n.d.
189 *Untitled,* photograph, 4¼" x 5⅛", n.d.
190 *Untitled,* photograph, 4¼" x 6¼", n.d.
191 *Untitled,* photograph, 4¼" x 4¾", n.d.
192 *Untitled,* photograph, 2⅝" x 5½", n.d.
193 *Untitled,* photograph, 2½" x 6⅜", n.d.

JERRY N. UELSMANN
Born Detroit, Michigan, 1934; BFA, Rochester Institute of Technology; MS, MFA, Indiana U.; professor, U. Florida, Gainesville; collections: George Eastman House; Museum of Modern Art, NY; Metropolitan Museum of Art, NY; National Gallery of Canada; Royal Photographic Society of Great Britain; Smithsonian Institution; many others; many individual and group exhibitions.

194 *Untitled,* photograph, 13⅝" x 8¼", 1972.
195 *Untitled,* photography, 12½" x 9", 1972.
196 *Untitled,* photography, 13⅜" x 8¾", 1972.
197 *Untitled,* photography, 12¾" x 9", 1972.
198 *Untitled,* photography, 9" x 12½", 1972.
199 *Untitled,* photography, 8½" x 13½", 1973.
200 *Untitled,* photography, 8" x 13½", 1973.
201 *Untitled,* photography, 10" x 12", 1974.
202 *Untitled,* photography, 12" x 9½", 1974.
203 *Untitled,* photography, 9" x 13", 1974.

TODD WALKER
Born Salt Lake City, Utah, 1917; studied at Glendale Jr. College in Glendale, Cal. and at the Art Center School in Los Angeles from 1939-1941; influenced by Edward Weston, Wynn Bullock and Eddie Kaminsky (who he studied under at Art Center School); Taught at Art Center College of Design in 1966 until 1970 when he joined the art department faculty at the University of Florida at Gainesville as ass't professor. First one-man exhibition in August, 1963, at the California Museum of Science and Industry in Los Angeles. Besides having an exhibition in N. Y. at the Light Gallery in 1972 he has had a traveling show from Visual Studies Workshop in Rochester for the past three years, making a total of fourteen one-man shows. He was awarded an individual grant from the National Endowment of Arts for June 1971-1972.

204 *Untitled (Screen #12),* photo screen print, 13¼" x 9½", 1971.
205 *Untitled (Screen #34),* photo screen print, 13½" x 9¾", 1972.
206 *Untitled (Screen #50),* photo screen print, 16½" x 11", 1972.
207 *Untitled (Screen #51),* photo screen print, 13" x 19¼", 1972.
208 *Untitled (Screen #52),* photo screen print, 19" x 13", 1972.
209 *Untitled (Screen #59),* photo screen print, 14" x 19", 1973.
210 *Untitled (Screen #63),* photo screen print, 14½" x 21¼", 1973.
211 *Untitled (Screen #67),* photo screen print, 19¼" x 13", 1973.
212 *Untitled (Screen #73),* photo screen print, 19½" x 13", 1973.
213 *Untitled (Screen #74),* photo screen print, 15¾" x 19½", 1973.

GARRY WINOGRAND

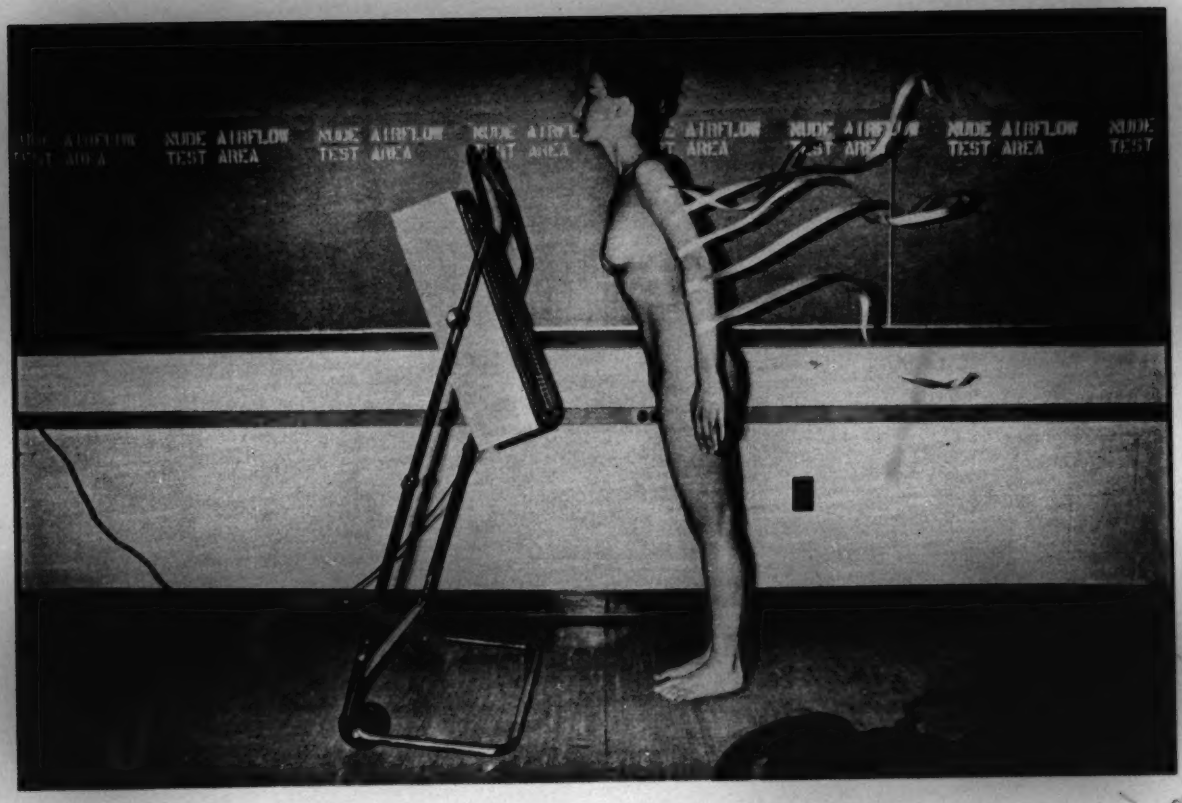
Born New York City, 1928; studied painting at Columbia U., documentary photography with Alexey Bridivitch at New School for Social Research; first exhibited in "Family of Man" exhibition, Museum of Modern Art, 1955; Guggenheim Fellowship for photographic studies of American life, 1964; exhibited 1966 Museum of Modern Art "Toward a Social Landscape"; published *The Animals*, 1969; many collections and exhibitions.

214 *Air Force Academy, Colorado,* photography, 8½" x 13⅛", 1964.
215 *London,* photography, 8¾" x 13⅛", n.d.
216 *Copenhagen,* photography, 8½" x 13⅛", n.d.
217 *London,* photography, 8½" x 13¼", n.d.
218 *Untitled,* photography, 8⅝" x 13⅛", n.d.
219 N.Y.C., photography, 9" x 13⅜", 1963.
220 *Untitled,* photography, 8⅞" x 13⅜", 1963.
221 *N.Y.C.,* photography, 9" x 13⅜", 1968.
222 *California, photography,* 9" x 13⅞", 1964
223 *Untitled,* photography, 13¼" x 8⅞", n.d.

89 ROBERT HEINECKEN *14 or 15 Buffalo Ladies #3*

98 HARVEY HIMELFARB *Untitled*

99 **HAROLD HENRY JONES** *Providence*



116 LESLIE KRIMS *Untitled*

128 THEROLD S. LINDQUIST *Untitled*

137 TOD PAPAGEORGE *Yankee Stadium*

140 DOUG PRINCE *Untitled*

157 DAVID D. READ *Friday Night Movie*

160 STEPHEN SHORE *Scott Street, San Francisco, California*

173 AARON SISKIND *Bad Lands #77*

182 FREDERICK SOMMER *Venus, Jupiter and Mars*

191 CARL TOTH *Untitled*

198 JERRY N. UELSMANN *Untitled*

210 TODD WALKER *Untitled (Screen #63)*

218 GARRY WINOGRAND *Untitled*

GLOSSARY

Albumen paper: invented in France in 1850; the light-sensitive chemicals were dissolved in an egg white mixture, which was flowed onto the paper yielding an exceptionally smooth surface, fine printing qualities, and long life.

Calotype (or talbotype): a paper negative process invented by William Henry Fox Talbot in England, 1840, which became obsolete in 1851.

Camera lucida: a device including a prism that translates the scene before it onto a flat surface, which can then be drawn or traced without reference to the actual scene.

Camera obscura: the first "camera", it consisted of a room with a pinhole in one wall, which permitted light entering through it to form a picture on the opposite wall, upside down, of the scene outside the hole. No reproducible image possible.

Carte-de-visite: a collodion-process photograph of "visiting card" size, 2½" x 4", produced in great quantity during Victorian times. Could be made with multi-lens cameras. Satisfied craving for portraits done cheaply, though product was so small it was of inferior aesthetic worth.

Candid photograph: term first applied to work of Erich Salomon, who photographed statesmen and dignitaries with a small camera in such a way as to catch their normal and unposed actions.

Collodion process: the first practical method of making glass plate negatives, invented by Briton Frederick Scott Archer in 1851. Glass plates were flowed with collodion, in which a soluble halide had been dissolved. While the surface was still tacky, the plate was plunged into silver-nitrate solution, thus forming light-sensitive silver halides. Plates had to be made, exposed, and developed all within fifteen minutes, while still wet; the photographer working in the field had to carry a darkroom with him. Process became obsolete in 1880, when gelatin dry plates were perfected.

Daguerreotype: A direct positive process invented by Jacques Louis Mande Daguerre and published by the French government in 1839. Silvered copper plates were polished mirror bright, then made light-sensitive by fuming them with iodine. After exposure, the latent image was developed by exposure to the fumes of heated mercury, which formed, in proportion to the light received, an amalgam of delicate dust. With the invention of the collodion process, it became obsolete, and was seldom practiced after 1860.

Detective camera: Once the principle of uniting a lens of short focal length with the box of the camera became perfected, a host of small cameras went on the market (in the 1880's). Some were shaped like bow ties, handbags, etc., and others could be disguised or hidden because of their size. The Kodak, invented by George Eastman, a Rochester dry-plate maker, soon became the most popular model.

Documentary: a style of photographing directed to recording, and thus communicating; particularly subject-matter oriented.

Dry plate: invented in 1880, it quickly displaced the cumbersome wet-plate (collodion) technique. A gelatin base was added to the basic chemicals which hardened on the plate, meaning plates could be prepared and carried with the photographer, exposed, then returned to the studio for developing.

Gum print: see Pigment print.

Photogravure: A graphic arts process for the reproduction of photographs using printer's ink. An intaglio plate usually copper, is made from the original photograph, which is then printed like an engraving. This process is used in fine book or other publication production. Its use today to produce small editions of single prints is infrequent.

Pigment print: paper or other material made light-sensitive by coating with a mixture of a colloid, a pigment, and a potassium bichromate. On exposure to light, the colloid is hardened and rendered insoluble. "Development" consists of washing away with water the unexposed areas. When the colloid is gum arabic, the process is known as "gum printing". Pigment printing allows the photographer great control, for any part of the image may be washed away with hot water and the surface resensitized for another exposure.

Platinum print, or platinotype: paper made light-sensitive with the salts of platinum. Its characteristics are great permanence, a long tonal scale, delicacy of grays, and a tendency to give soft results. Invented in England by William Willis in 1873, commercial production of platinum paper was discontinued about 1930.

Silver print: name given to print whose base light-sensitive element is silver.

Stereograph: word coined by Oliver Wendell Holmes to describe the double photograph, taken with a simultaneous twin-lens camera, which, when viewed together through a stereograph, produced the illusion of depth. Stereographs were immensely popular in the late nineteenth – early twentieth century.

Tintype: instead of using a glass plate, the light-sensitive collodion was flowed onto thin metal plates, which had been japanned black or chocolate brown. Manufacturing began in 1856; tintypes were cheap, and usually casual in manner.

Wet plate: see collodion process. Called wet plate because the plate had to be kept wet throughout the process, it was called the *ambrotype* when it came to America in 1954.

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